Stolen Art Alert

Volume 4 Number 4
June 1983

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THE METROPOLITAN MUSEUM OF ART
LIBRARY
NEW YORK

Curator Refuses Treasure Slipped Out of Colombia

A careful curator at the San Antonio Museum of Art has thwarted a smuggler's attempt to sell a colonial period monstrance valued at $3 million, which is one of the key cultural monuments of Colombia. Nan Kelker, curator of New World Art for the city's Museum Association, said that when she saw the jeweled gold antique, she immediately deduced it must be hot. "It had too high a value and too much importance to be on the North American art market," she said.

Historical records show that in 1737 the Convent of Santa Clara in the city of Tunja, Colombia commissioned master goldsmith Don Nicholas de Burgos to create the monstrance. The Spanish Monarchy and Tunja residents contributed 813 gold Castellanos (coins) and 1500 jewels including 831 emeralds, 582 pearls, 42 amethysts, 37 diamonds, six topaz and two rubies. According to the museum, scholars consider this monstrance among the three most important extant art pieces from the Spanish Colonial period.

Recently, the convent sold the monstrance, a 3-foot high gold-carved, jewel-studded liturgical object used to display the host during mass, to a Colombian national. This Colombian antiques dealer then sold the piece to Edouard Uhart, according to the director of the Museo del Oro in Bogota. Mr. Uhart, a Chilean-born art dealer with a history of fraudulent activities, paid $95,000. Although these sales were legal, taking the monstrance out of the country was not. According to a 1953 Colombian law, cultural property can be exported only for exhibition at cultural institutions.

Mr. Uhart and a San Antonian accomplice called the San Antonio Museum Association's executive director on October 28, 1982.

Ms. Kelker said that the same people had contacted the museum a year earlier, but at that time no one on the staff specialized in her field. The man proposed a deal that Ms. Kelker calls a scam: Investors were to put up an amount of money towards purchase totaling less than the monstrance's value, then the dealer would take a tax deduction for donating the difference; the museum was to display the piece for a year and a day, making the investors officially collectors and able to qualify for a tax deduction. The curator asked the men for papers proving that they had legally taken the piece out of Colombia. They showed her only a customs broker's form declaring the monstrance as an antique.

After contacting the Colombian embassy, Ms. Kelker learned that the country requires a letter from the Museo del Oro, a branch of the Banco de la Republica, and a permit from Incomex, the international trade agency, for exported cultural property. She wrote to Museo del Oro director Luis Dequet Gomez to ask whether such papers existed for the monstrance. "I explained that we were not interested in the piece unless it had been exported legally," she said. After researching the matter, Mr. Duquet found that the dealer had clandestinely removed the antique from Colombia in 1981.

The sellers had a pretty effective argument, conceded Ms. Kelker, but they still gave her clues that aroused her suspicions. If the museum did acquire the monstrance, the men advised against national or international publicity. They wanted only the local community to know about the gold and emerald treasure. Also, they advised Ms. Kelker not to ask Colombian authorities any questions.

Ms. Kelker believes that other museums in the country may not have questioned the monstrance's origin, or would not know what or whom to ask. Unfortunately for the smugglers, Ms. Kelker specializes in the art of Colombia.

U.S. Customs seized the monstrance on January 21, 1983. It was later discovered that the object had been brought into the United States in New York City, where the smugglers had falsified customs documents, saying the monstrance came from Spain. Customs agents in New York and San Antonio declined to give details of their criminal investigation until indictments are handed down.

Linda E. Ketchum

Linda E. Ketchum is a free-lance journalist in New York City.

The Pursuit of the Elgin Marbles

As reported in the May 31 *ARTNews-Letter*, Greece is about to make its first formal demand for the return of the Elgin Marbles. Melina Mercouri, the Greek minister of culture, is quoted as saying, "If the British government refuses to return them, we will take Britain to the courts."

The demand is likely to receive a tepid reception, if a debate, reprinted in the 15 Feb 82 *Weekly Hansard* of the House of Lords is any indication of current feeling:

Lord Jenkins of Putney: My Lords, I beg leave to ask the second Question which stands in my name on the Order Paper.

The Question was as follows:

To ask Her Majesty's Government whether they will return the Elgin Marbles to Greece.

The Earl of Avon: My Lords, no, it is not the Government's intention to do so. The ownership of the Elgin Marbles is vested in the Trustees of the British Museum under Act of Parliament, and my right honourable friend the Minister for the Arts sees no cause for Amending legislation.

Lord Jenkins of Putney: My Lords, is the Minister aware — and I am sure that he is aware — that what is called "return and restitution" of cultural property has engaged increasing attention in recent years, mainly at UNESCO; that many countries are asserting their right to have returned to them what they regard as part of their cultural heritage; and that several countries — for example, Australia to the Pacific islands, Belgium to Zaire and Holland to Indonesia — are concluding arrangements for the return of many objects? Will the noble Earl seek to ensure that the museum authorities in this country do not drag their feet in this matter, nor adopt an indefensible policy of "what we have, we hold"?

The Earl of Avon: My Lords, I am sure that our museums would not adopt an indefensible policy and would treat each case on its merits. The international collections in our museums and galleries are of great value to scholarship and a profound contribution to international cultural understanding. I do not believe that the break-up of such collections would be a desirable objective.

Lord Cottesloe: My Lords, is my noble friend aware that if it had not been for Lord Elgin, the Elgin Marbles probably would no longer exist?

The Earl of Avon: My Lords, I am indeed aware that in 1801 to 1804, when Lord Elgin saved the marbles from Greece, there was a question of them being irreparably damaged.

Lord Mischon: My Lords, is the noble Earl aware that the marbles must have been removed while Homer was nodding and, therefore, is it not completely fair play?

The Earl of Avon: My Lords, I bow to the noble Lord's legal knowledge about fair play. It was, of course, at the time of the Ottoman Empire.

The Marquess of Aberdeen and Temair: My Lords, would it not be the case, if what the noble Lord has just said is true, that the marbles should go back to Turkey and not to Greece at all?

The Earl of Avon: My Lords, the noble Marquess is underlining the problems in such a situation.

Lord Strabolgi: My Lords, is the noble Earl aware that the British Museum is just as much a part of world culture as the Parthenon?

The Earl of Avon: My Lords, I should not like to go into that particular argument with the noble Lord.

Lord Vernon: My Lords, is it not a fact that this country holds a completely disproportionate share of artistic treasures compared with other countries? Is there not a case for the Government having second thoughts on this in the interests of good international relations?

The Earl of Avon: My Lords, I think the fact that our ancestors had such an excellent record should not be thrown away.

Baroness Trumpington: My Lords, if the suggestion of the noble Lord, Lord Jenkins, was carried out, would it mean that London Bridge would have to be returned to us from America?

The Earl of Avon: My Lords, I leave it to the House whether they prefer to keep the Elgin Marbles or to have London Bridge back.

Lord Fletcher: My Lords, is the noble Earl aware that, in view of the present conditions on the Acropolis in Athens, these marbles are much safer in London and are being preserved from further deterioration? Is the noble Earl also aware that if we were to part with the Elgin Marbles, it would lead to a great many demands by other countries for the return to those other countries of the invaluable collections in the British Museum?

The Earl of Avon: My Lords, I am grateful to the noble Lord. I am sure that the Minister of Culture in Greece, Madam Melina Mercouri, will bear his remarks in mind.

Viscount Daventry: My Lords, is this an appropriate moment to suggest that Mr. Jenkin's ear should be returned to the family which literally owned it?

The Earl of Avon: My Lords, I am not quite sure of the question of ownership.

Lord Jenkins of Putney: My Lords, is the noble Earl aware that there was, indeed, a Captain Jenkins, and there is now a Lord Jenkins? As for a Mr. Jenkins, he belongs to a rapidly declining new party. More seriously, however, can the noble Earl say something about the Government's attitude to the UNESCO report, which has dealt widely, deeply and, I think, intelligently with the subject which I have sought to bring to public attention in this rather sharp fashion?

The Earl of Avon: My Lords, I shall, of course, bear the noble Lord's points in mind. I do not think that I can add anything to my opening remarks, where I said that I am sure museums should look at each case on its own particular merits; nor can I add anything to what I said about international collections. I shall, of course, bear in mind what the noble Lord says about his family.

And Yet Another Delaney Collection Scandal

Added to the bi-coastal legal troubles related to the James Paul Delaney art collection (see *SAA* Mar/Apr and May 1983), a tangled mess of loans and lawsuits has surfaced in the Mid-West. In Evansville, Indiana, a bank almost went under and local investors have lost substantial money (some estimates reach $1 million) in connection with 70 of Delaney's paintings offered as a tax shelter.

James Happel, a Chicago business man, currently has power of attorney over the collection. However, Mr. Delaney, a retired Chicago probate attorney, is charging in a lawsuit that Mr. Happel forced him to sign his rights away while in the hospital recuperating from a heart attack and stroke. Through Mr. Happel, Illinois oilman Carl Stacey became involved by loaning Delaney $800,000 to pay off a London art gallery. In turn, Mr. Stacey had accepted an interest in the collection as collateral. Karen S. Hettenbach, an Evansville real

estate broker and personal friend of Mr. Stacey, helped him secure his loans, one of which came from the Southern Indiana Bank & Trust Company in Newburgh.

Ms.Hettenbach worked for a year trying to put together a tax shelter package in the hopes that selling the paintings would enable Mr. Delaney to repay Mr. Stacey. As her transactions approached completion, though, investors backed out when they learned that Delaney's paintings might not be authentic. The Newburgh bank temporarily stored the paintings last winter while investors occasionally inspected them. Bank president Elmer Lant resigned in March when it became apparent that transactions and loans to potential art investors put the bank in serious financial trouble. Bank directors have since added capital to cover losses.

The paintings were removed from the bank last March in Mr. Happel's control, but a court order prohibits disclosure of their whereabouts. They are not in the state of Illinois, however, where Mr. Delaney wants them, according to two sources. On June 10, a Chicago court held an emergency hearing in the case of *Delaney v. Happel* to determine whether the paintings should be returned to Illinois. According to one source, Mr. Delaney is anxious to have the paintings in Illinois because a financial corporation has agreed to loan Mr. Delaney $10 million with the art works as collateral, but only if the paintings are in the state. Judge George A. Higgins, Circuit Court of Cook County, will announce his decision on June 29, the date scheduled for Delaney's preliminary injunction hearing.

If granted, the injunction would enjoin Happel from further dealings with the collection and declare all intercreditor and security agreements invalid. Representing Ms. Hettenbach and lien-holders, attorney R. Kymn Harp, a native of Evansville who practices in Chicago, has filed an application to intervene. The real question, said Mr. Harp, is whether his clients were consciously defrauded. He said he has little hope that any paintings in the collection are real, noting that Delaney has transported them uninsured in U-haul trucks without professional drivers.

According to the *Evansville Press*, other Delaney-related litigations include: the Newburgh bank suing Ms. Hettenbach; Ms. Hettenbach suing the Newburgh bank; the bank suing Regas & Frezados, Mr. Harp's firm; R.K. Harp Investment Corp. suing a Mr. Cobb, of Evansville, and a Mr. McQuade, of Montana, who agreed to buy the collection for $1.75 million; Ms. Hettenbach and a Mr. Heuck suing Mr. Cobb, Mr. Happel, Mr. Stacey, Mr. McQuade, and Mr. Delaney; William Earl Harp, R. Kymn Harp's father who has a security interest in the collection, suing the bank and former bank president Mr. Lant.

Linda E. Ketchum

Fake Gallery Labels

Three paintings surfaced in Europe last year with fake labels of the Pierre Matisse Gallery Corporation in New York. In June the gallery received a letter from a Mr. Jacques Spiess, who said he had two Calder works "bearing a label so-called from your gallery," in his Parisian gallery. Mrs. Maria-Gaetana Matisse said that her husband met with Mr. Spiess in Paris, and he seemed like a responsible person with no connection to the fraud. The Calders were "utterly fake," she added. The label on one showed the year 1973, but Mrs. Matisse said, "My husband has never showed Calder since 1945."

Last October Professor Salvator Cozzolino in Italy contacted the Matisse Gallery in reference to a Leger painting that bears the same fake label as the Calders. He stated that the painting has been in his collection for 15 years, and he requested confirmation of the label. The Pierre Matisse stamp was also forged, and the name Matisse was written on back of the canvas, explained Mrs. Matisse, who described this forgery attempt as "quite grotesque." She said that the labels seem to have originated somewhere between Italy and France, adding that there is no police investigation underway.

Linda E. Ketchum

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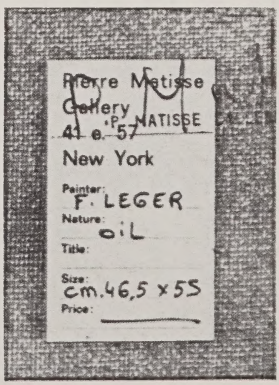
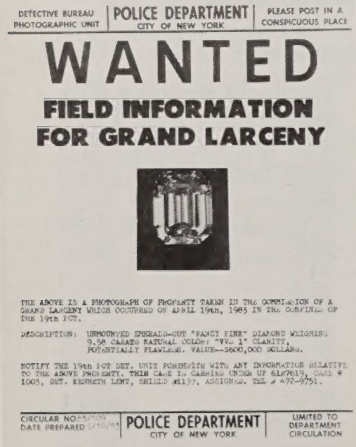


Addendum

The following photograph illustrates the Roman coin which was published in the March/April 83 issue, number 367. The priceless piece disappeared from the Louvre Museum between 13 October and 10 December 1982.

Reward

A reward of $50,000 is being offered for information resulting in the recovery in good condition of the 9.58 karat pink diamond which was stolen from a sale exhibition at Sotheby's, New York on April 19.



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FIELD INFORMATION FOR GRAND LARCENY

THE ABOVE IS A PHOTOGRAPH OF PROPERTY TAKEN IN THE COMMISSION OF A GRAND LARCENY WHICH OCCURRED ON APRIL 19th, 1983 IN THE CONFINES OF THE 19th PCT.

DESCRIPTION: UNMOUNTED EMERALD-CUT "FANCY PINK" DIAMOND WEIGHING 9.58 CARATS NATURAL COLOR: "VV2 - I" CLARITY, POTENTIALLY FLAWLESS. VALUE--$600,000 DOLLARS.

NOTIFY THE 19th PCT DET. UNIT FORTHWITH WITH ANY INFORMATION RELATIVE TO THE ABOVE PROPERTY. THIS CASE IS CARRIED UNDER OF 61/7619, CASE # 1005, DET. KENNETH LENT, SHIELD #1197, ASSIGNED. TEL # 472-9751.

CIRCULAR NO. [illegible] DATE PREPARED [illegible] | POLICE DEPARTMENT CITY OF NEW YORK | LIMITED TO DEPARTMENT CIRCULATION

In this issue:

Thieves struck two locations in the northeast this spring making off with eleven important art glass pieces.

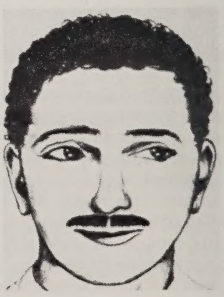
Seven Tiffany lamps disappeared from the New York Historical Society just three weeks before The World of Tiffany exhibit opened there on May 27. Museum officials do not know the exact theft date, but one administrator said the lamps probably disappeared gradually over a period of time. The lost items, part of a collection of 154 Tiffany pieces, including lamps and stained-glass windows, owned by Dr. Egon Neustadt, a retired orthodontist from Vienna who is a well-known collector of Tiffany glass, were discovered missing on May 6.

Detective Stewart Jackson of the 20th Precinct detective unit, said he has no information yet on who could have stolen the pieces and how the thief removed them from the gallery. The lamps arrived at the museum in late March, and they disappeared from a gallery where they were being cleaned and rewired for the show.

The stolen lamps are numbers 551-7.

Four stained glass windows representing the early pioneering work of John La Farge disappeared from Newport, RI in April. See number 559.

The first entry in the Antiquities section of this month's list is a compilation of the most recognizable objects which were stolen in an armed robbery from a dealer in Ascona, Switzerland two summers ago. The thief, a young man, about 25-30 years old, nicely groomed, Italian, initially approached the dealer offering to sell him some antiquities. After a number of contacts, the thief made an appointment to bring the objects to the shop. Once inside the gallery, the thief threatened dealer Vladimir Rosenbaum (then 87 years old) with a pistol. When Rosenbaum resisted, the thief hit him on the head several times with the butt of the gun and made off with an extensive assortment of objects. See number 565.



Police sketch of the suspected thief described as being short (5'2"-5'4"), of slender build, with dark curly hair and thick mustache. He wore a dark blue short-sleeved T-shirt, dark blue trousers and carried a handbag. He spoke a southern Italian dialect.

Fine Arts

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Recoveries

Paintings

BEAUDIN, A. Untitled (*SAA*, Sep 82, no 812).
DELACROIX, E. Recumbent Nude Male on a Sea Monster's Back. (*SAA*, Sep 82, no 815).
DELAUNAY, S. Untitled. (*SAA*, Sep 82, no 815).
DUFY, J. Boulevard St. Michel. (*SAA*, this issue, no 518).
LEGER, F. Untitled (eleven works). (*SAA*, Sep 82, nos 816-26).
RENOIR, P.A. Environs de Cagnes. (*SAA*, May/Jun 82, no 435).
_____. Paysage de printemps. (*SAA*, May/Jun 82, no 436).
_____. Types algériens. (*SAA*, May/Jun 82, no 437).
SURVAGE, L. La précision mécanique (*SAA*, Sep 82, no 827).
_____. Untitled (*SAA*, Sep 82, no 828).

Prints and Drawings

GILIOLI, E. Untitled (three works). (*SAA*, Sep 82, nos 859-61).
LEGER, F. Untitled (two works). (*SAA*, Sep 82, nos 862-3).
MIRO, J. Untitled. (*SAA*, Sep 82, no 866).

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

501 BIRCH, Thomas (1779-1851). Landscape with Figures. Oil on panel. Approx 61 × 86.4 cm. Signed on back: T. Birch/Phila. *83.195. Barrington, RI. 22 Apr 83.

502 MORAN, Edward Percy (1829-1901). Having Tea. Oil on canvas. 35.6 × 50.8 cm. Ref: Antiques Magazine, Nov 1982, p 915. *83.165. Boston, Ma. 31 Oct 82.

American, 20th Century

503 AMICK, Robert Wesley (b 1879). Amick and Friends. 91.4 × 121.9 cm. 83.72.6. Austin, Tx. 31 Jan 83.

504 SHINN, Everett (1876-1953). Washington Square, 1951. Watercolor. 25.4 × 35.6 cm. Signed and dated l/r: Everett Shinn 1951. Ref: Exhibition Catalogue, Everett Shinn, Henry Clay Frick Fine Arts Dept, University of Pittsburgh, Feb 25-Mar 28, 1959, no, p 22. *83.166. New York, NY. 5 Feb 83.

Austrian, 20th Century

505 JAKSCH, Emil. St. Florian with the Church of Buchbach at His Feet. Oil on wood. 70 × 50 cm. Signed: Emil Jaksch. *82.477. Waidhofen a. Thaya, Austria. 11 Sep 82.

Belgian, 20th Century

506 DELVAUX, Paul (b 1897). Les deux inconnues, 1977. Oil on canvas. Approx 170 cm square. Signed and dated l/r: P. Delvaux, 9/7/77. *83.148. Beauvechain (Tourinnes la Grosse), Belgium. 26 Nov 82.

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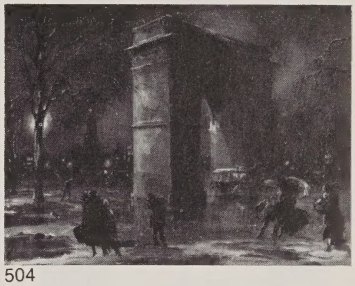
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Dutch, 17th Century

507 ANTUM, Aert van (fl 1630-40). Man of War off the Coastline. Oil. 21.6 × 26.7 cm. Oval format. *83.157.2. London, England. 1983.

508 REMBRANDT van Rijn, Attributed. Judas and Soldiers in the Garden of Gethsemane. Oil on wood. 21.5 × 44.5 cm. Ref: Not in Gerson. Central figure standing by a door through which soldiers and a disciple are emerging. Dominant colors are brown and black with red and blue details. *83.204.1. Brussels, Belgium. 31 Dec 82.

509 REMBRANDT van Rijn, Attributed. Old Man. Oil on wood. Approx 23 × 16 cm. *83.137. Berne, Switzerland. Missing 21 Jun-4 Oct 82.

English, 19th Century

510 HILLINGFORD, Robert Alexander (b 1828). Crisis at Waterloo. Oil on panel. 20.3 × 29.8 cm. *83.156. London, England. 1983.

Flemish, 16th Century

511 BRIL, Paul, Attributed. Landscape with Women and Horsemen. Oil on wood. 26 × 36 cm. *83.207. Ascoli Piceno (Marche), Italy. 11 Aug 82.

512 ORLEY, Bernard van (1492-1542). Conversion of St. Paul and St. Catherine (two paintings framed together). Oil. 19.4 × 11.7 cm each; frame measures 38.1 × 25.4 cm. Sticker on back of frame: Agnew of London. *83.154.1-2. London, England. 1983.

Flemish, 18th Century

513 BESCHEY, Karel (b 1706). Skaters on a Frozen River. Oil on panel. 26 × 33.5 cm. *83.157.1. London, England. 1983.

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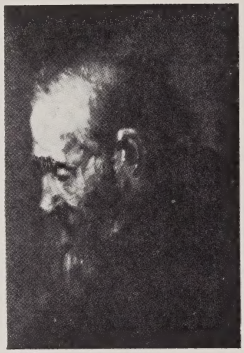

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French, 19th Century

514 DAUMIER, Honoré (1808-79). Man in an Interior. Oil on canvas. 25 × 20 cm. *83.131.2. Columbier (Neuchâtel), Switzerland. 13 Sep 82.

515 ROUSSEAU, Théodore (1812-67). Paysage à Barbizon. Oil on panel. 6.5 × 12.5 cm. Signed l/l: TH.R. Acc no: DG 270. Ref: Lemoine, Catalogue of the Granville donation, Musée des Beaux-Arts de Dijon, 1976, p 226. *83.33. Dijon, France. 9 Jun 82.

516 ROUSSEAU, Théodore (1812-67). Paysage au grand ciel, 1830-5. Oil on panel. 8.5 × 14.4 cm. Signed /r: TH.R. Acc no: DG 143. Ref: Lemoine, Catalogue of the Granville donation, Musée des Beaux-Arts de Dijon, 1976, p 214. *83.34. Dijon, France. 13 Oct 82.

French, 20th Century

517 DONGEN, Kees van (1877-1968). Femme blonde à la robe bleue, May 1938. Oil on canvas. 66 × 55.2 cm. Signed c/l: van Dongen. *83.153.1. London, England. 1982.

518 DUFY, Jean (1888-1964). Boulevard St. Michel. Oil on board. 24 × 41 cm. Signed l/r: Jean Dufy. *83.200. Kings Point, NY. 12 May 83. *Recovered.*

Italian, 16th Century

519 BAROCCI, Federico, Attributed. Madonna of the Carnation. Oil on canvas. 31 × 25 cm. Copy after Raphael. *83.209. Macerata (Marche), Italy . 31 Oct 82.

520 Mysteries of the Rosary. 153 × 113 cm. *83.206.1. Fiastra (Urbino), Italy. 19 Jan 82.

Italian, 17th Century

521 Annunciation. Oil on canvas. 56 × 74 cm. Classified by prefectural decree, 1982. *83.77. Villesque des Corbières (Aude), France. 10 Nov 82.

522 SPOLVERINI, Ilario (1657-1734). Battle Scene. Oil on canvas. 125 × 160 cm. *83.198. Bozzolo (Mantua), Italy. 22 Apr 82.

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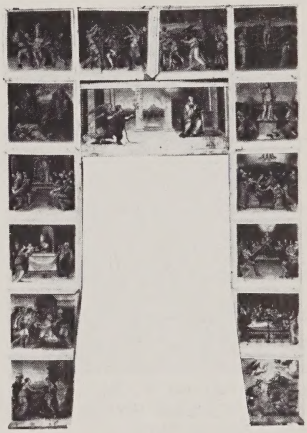
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Italian, 19th Century

523 PASINI, Alberto (1826-99). Temple, ca 1890. Oil on canvas. 91.4 × 76.2 cm. Signed l/r: A. Pasini. *83.151. New York, NY. 7 Jan 83.

Italian, 20th Century

524 CHIRICO, Giorgio de (1888-1978). Piazza d'Italia. Oil on canvas. 50 × 40 cm. Signed l/l: G. de Chirico. Certificate of authentication on reverse. *83.145. Forli, Italy. 21 Jul 82.

525 GUTTUSO, Renato (b 1912). Zolfara, 1955. Oil on canvas. 60 × 76 cm. *83.142. Palermo, Italy. 4 Sep 82.

Norwegian, 19th Century

526 LERCHE, Vincent Stoltenberg (1837-92). Monk. Oil on wood. 18.5 × 13.5 cm. Mandorla-shaped plaque on back marked: Vinc. St. Lerche. Dusseldorf. *83.139. Fredrikstad, Norway. 18 Nov 82.

Spanish, 18th Century

527 GOYA y Lucentes, Franceso de, Attributed. Child Playing with a Dog. Oil on canvas. 25.5 × 20.5 cm. *83.204.3. Brussels, Belgium. 31 Dec 82.

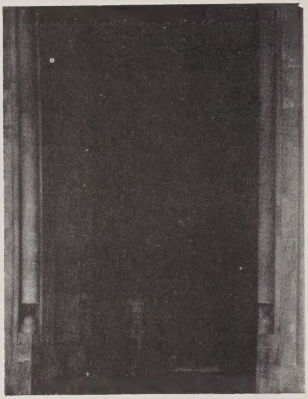
Spanish, 20th Century

528 PICASSO, Pablo (1881-1973). Mandoline, cruche et verre, 11 April 1959. Oil on canvas. 73 × 91.4 cm. Ref: Zervos, vol 18, no 436. *83.153.2. London, England. 1982.

Swiss, 19th Century

529 ANKER, Albert (1831-1910). Portrait of a Gentleman. Oil on canvas. 61 × 51 cm. *83.149.2. Basel, Switzerland. 1 Nov 82.

530 HODLER, Ferdinand (1853-1918). Lake Geneva Seen from Chexbres, 1911. Oil on canvas. 51 × 77 cm. Signed and dated: 1911, F. Hodler. *83.149.1. Basel, Switzerland. 1 Nov 82.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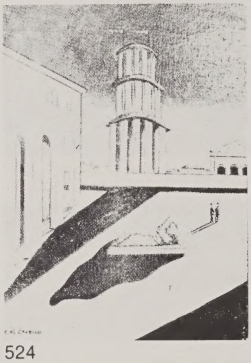
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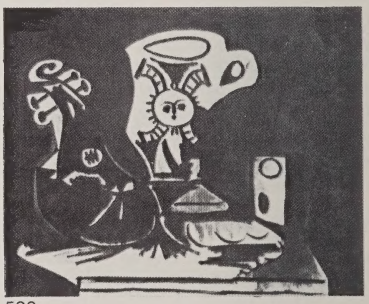
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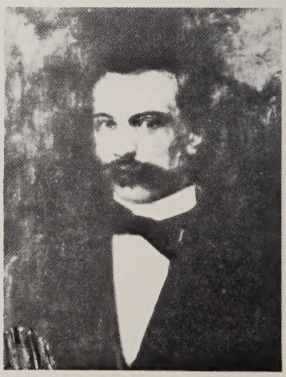
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Prints and Drawings

American, 20th Century

531 JACKSON, Harry (b 1924). Sketchbook. 27.3 × 24.1 cm. Beige hard-cover book with linen binding and corners. Cover marked in ink with doodles and no 34. End pages in Florentine design, 30-35 bone-colored sheets watermarked M. Fabriano are numbered in l/r corner, some are dated, and contain drawings and notes. 83.133. New York, NY. 26 Apr 83. *Reward.*

Italian, 18th Century

532 APPIANI, Andrea (1754-1817). Il Parnaso. Fragment of a drawing. *83.169. Milan, Italy. 1 Feb 83.

Italian, 20th Century

533 BOLDINI, Giovanni (1845-1931). Drawings of Violinists (three), early 20th c. Pencil on white paper. Approx 10 × 18 cm each. *83.143.1-3. Ferrara, Italy. 23 Mar 82.

Norwegian, 20th Century

534 MUNCH, Edvard (1863-1944). Madonna with Brooch, 1903. Lithograph on canvas. 60.5 × 46 cm. Signed l/r. *83.138.1. Fredrikstad, Norway. 29 Oct 82.

Spanish, 20th Century

535 PICASSO, Pablo (1881-1973). Jeune homme couronné, 1962. Linocut. 35 × 27 cm. Signed in pencil. No 43/50. Ref: Bloch no 1087. *83.152.1. Dallas, Tx. Mar 83.

536 PICASSO, Pablo (1881-1973). Petite tête de femme couronnée, 1962. Linocut. 36.5 × 30 cm. Signed in pencil. No 23/50. Ref: Bloch no 1068. *83.152.2. Dallas, Tx. Mar 83.

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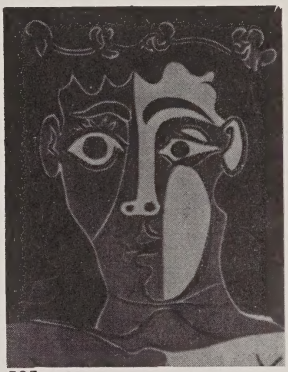

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Sculpture

American, 20th Century

537 JACKSON, Harry Andrew (b 1924). The Marshal III, 1979. Patinated bronze. 29.2 × 31.8 × 12.1 cm. No 118/1000. *83.132. San Diego, Ca. Missing since Aug 81.

European, 20th Century

538 EISENMEYER, Ernst. Man with Dog. Bronze. H 15.2 cm. No E/E. *83.150.1. London, England. Mar 83.

539 EISENMEYER, Ernst. Standing Couple. Bronze. H 20.3 cm. No 1/6. *83.150.2. London, England. Mar 83.

540 ZARIAN, Nwarth. Man and Woman (two pieces). Grey-green cement and plastic. Life-size. *83.121.1-2. Bologna, Italy. 1982.

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French, 17th Century

541 Bishop, late 17th c. Gray painted wood. *83.128.6. Saint-Cyr-au-Mont-d'Or (Rhône), France. 18 Oct 82.

542 Saint. Wood. H 56 cm. *83.128.4. Saint-Cyr-au-Mont-d'Or (Rhône), France. 18 Oct 82.

543 Saint Cyrus, late 17th-early 18th c. Wood. H 84 cm. *83.128.2. Saint-Cyr-au-Mont-d'Or (Rhône), France. Oct 82.

544 Saint Luke. Polychromed wood. H 82 cm. *83.128.1. Saint-Cyr-au-Mont-d'Or (Rhône), France. 18 Oct 82.

545 Saint Mark. Wood with traces of paint. H 82 cm. *83.128.3. Saint-Cyr-au-Mont-d'Or (Rhône), France. 18 Oct 82.

546 Saint Stephen, late 17th-early 18th c. Wood. *83.128.5. Saint-Cyr-au-Mont-d'Or (Rhône), France. 18 Oct 82.

German, 15th Century

547 Central German. Virgin and Child, ca 1470-80. Polychromed wood. H 90 cm. *83.144. Greven, Federal Germany. 6 Jun 82.

548 Pietà. Polychromed wood. 50 × 35 × 20 cm. Top portion represents the crucifixion. *83.134. Heinzerath, Federal Germany. 21 Aug 82.

Italian, 16th Century

549 SANSOVINO, Jacopo (Jacopo d'Antonio Tatti), Attributed. Deposition of Christ. Marble bas relief. Oval. *83.168. Pianbosco (Varese), Italy. 29 Nov 82.

550 SANSOVINO, Jacopo (Jacopo d'Antonio Tatti), Attributed. Descent from the Cross, 1534-40. Panel in high relief. Seal of Pope Paul III on reverse. *83.74. Riano (Rome), Italy. 10 Aug 82.

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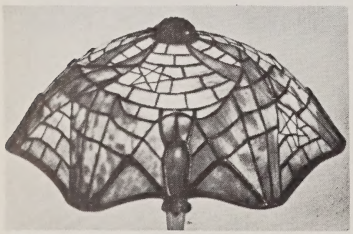
Candlesticks, Candelabra, Lamps

551 TIFFANY STUDIOS. Bat Lamp. Shade h 15.2 cm, shade diam 43.2 cm. Six-sided shade is convex at the rounded corners, the border is concave along the sides. Three bat heads protrude beyond the lower rim. Bat's bodies are dark red and outlined in heavy bronze. Wings of each bat differ in color and are green-orange mottled in red, purple, and grayish green. Background is deep blue and green-blue with two stars colored bright yellow and white. Standard bronze base. *83.193.2. New York, NY. Mar-May 83.

552 TIFFANY STUDIOS. Begonia Lamp. Shade diam 33 cm; base h 43.2 cm, base diam 17 cm. Tag on inside of lower border: Tiffany Studios New York. Flowers have soft gold or green centers and range from pale pink striated with white to dark pink streaked with red. A few deep red blossoms serve as accents. Leaves are light green streaked with pinkish brown and yellow and reach from upper portion of shade to lower border. Background ranges from transparent gray to pale green. Miniature tree base in bronze with a three-socket cluster. *83.193.1. New York, NY. Mar-May 83.

553 TIFFANY STUDIOS. Dragonfly Lamp. Shade h 14 cm, shade diam 35.6 cm. Tag: Tiffany Studios New York, no 1585. Globe-shaped shade with dragonflies around edge. Green wings are mottled with yellow, the bodies are light green, eyes are green, and each insect has two large and five smaller round yellow and red jewels. Background is gold with small round mottles of orange. Mushroom-type small standard base. *83.193.5. New York, NY. Mar-May 83.



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554 TIFFANY STUDIOS. Dragonfly Lamp. Shade h 14 cm, shade diam 35.6 cm; base h 45.7 cm, base diam 20.3 cm. Three tags: Tiffany Studios; New York; no 1585. Globe-shaped shade with dragonflies around edge. Wings are blue with green and yellow mottling, bodies and eyes are green and each insect has six semi-spherical jewels of orange and yellow. Background looks green with gray mottles in reflected light and yellow with green mottles in transmitted light. Mosaic dragonfly base is covered with tiny pieces of greenish-blue spotted with orange. Three dragonflies in high relief rest upon the base. Fine-spun bronze wires spiral up the stem with the mosaic in between. *83.193.6. New York, NY. Mar-May 83.

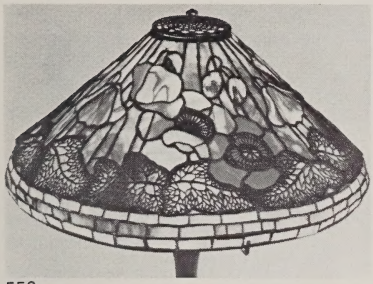
555 TIFFANY STUDIOS. Geranium Lamp. Shade diam 40.6 cm; base h 64.8 cm, base diam 20.3 cm. Tag on inside of lower border: Tiffany Studios New York. Bright red flowers at top of shade. Large geranium leaves make up most of the main body of the shade with the upper leaves bluish-green, lower leaves greenish-yellow. Three-row apron alternates rectangles of blue, the leaf pattern, and dark green. Base is in the shape of a narrow bottle with the framework in latticed bronze into which green glass has been blown. Bottle rests on four leaflike legs which splay outward. *83.193.3. New York, NY. Mar-May 83.

556 TIFFANY STUDIOS. Poppy Lamp. Shade diam 43.2 cm. Cone-shaped shade has greenish-yellow leaves which surround flowers that range from pink delicately striated with white to dark red. Buds and seed pods are green with red spots. Background is purple and blue. Three row apron at lower edge is green and orange. Standard bronze base. *83.193.4. New York, NY. Mar-May 83.

557 TIFFANY STUDIOS. Spider and Web Lamp. Shade diam 38.1 cm; base h 45.7 cm, base diam 21.6 cm. Marked: Tiffany Studios New York. Striated glass in purple, gray, green and gold geometric pattern. Mushroom-type base with grooved stem in bronze with dark patina and a three-light cluster. *83.197.7. New York, NY. Mar-May 83.

Folk Art

558 FISKE, J.W. Running Horse Weathervane, 1870s. Copper with gold leaf. Model Ethan Allen. Repairs to front leg and tail. *83.188. Tarrytown, NY. 5 Apr 83.



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Glass

559 LA FARGE, John (1835-1910). Stained Glass Windows (four), 1877. 45.7 × 58.4 cm. *83.202.1-4. Newport, RI. Late Apr 83.

560 MEISSEN. "Jour et Nuit" Vase. Unicata no 28/79. Representing the moon, sun and clouds. *83.146.3. Bad Pyrmont, Federal Germany. 3 Nov 82.

561 MEISSEN. "Lunes d'Or" Vase. Unicata no 52/79. Globe-shaped vase representing the heavenly bodies. *83.146.2. Bad Pyrmont, Federal Germany. 3 Nov 82.

562 MEISSEN. "Paysage avec des Pins" Vase. Unicata no 38/79. Bredtschneider Design Zepner. *83.146.1. Bad Pyrmont, Federal Germany. 3 Nov 82.

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Antiquities

Icons

563 Emperor Constantine the Great and His Mother Helena. Oil on wood. 26.5 × 19 cm. *83.139.2. Fredrikstad, Norway. 29 Oct 82.

Rugs and Carpets

564 Isphahan (Iran). Rug, early 1940s. Silk and wool. 2.6 × 3.8 m. Central rosette is rust and light blue. Dominant colors are red, blue and light brown on an ivory background. Long sides have rose and peach stripes, short sides are red, ivory and green. *83.194. British Columbia, Canada. 8 Jan 82.

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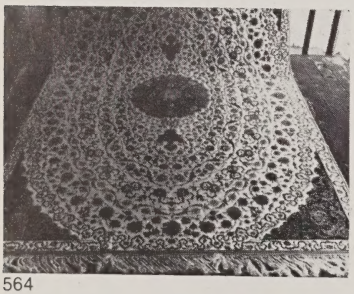


564

565 Theft of various antiquities of different cultures from a Swiss dealer.

Egyptian

Cosmetic Palette, New Kingdom. Alabaster.

Ushabti, XVIII Dynasty. Green faience. Inscribed.

Ushabti, XX Dynasty. Polychromed. Inscribed.

Statuette of Osiris, 1085-332 BC. Bronze. H 13.5 cm.

Head, late New Kingdom. Limestone. H 3.3 cm.

Amulet of God Thoth with an Ibis, Saitic Period, 664-525 BC. Dark brown china. H 2 cm.

Amulet of an Ibis, Saitic Period. Ceramic.

Statue of Goddess Isis, Saitic Period. Iridescent glass. H 34 cm.

Statuette of God Bes, Saitic Period. Ceramic. H 18 cm.

Statuette of God Bes, 400-300 BC. Greenish serpentine.

Necklace (part), 400-300 BC. Black steatite. Birds in relief on either side of a lotus stalk and an ibex.

Vessel Stopper, probably Coptic. Black steatite. H 5.1 cm. Pierced and shaped like a tortoise or snail, embellished with a design of concentric circles.

Near Eastern

*Bull Calf, Sumerian 3000-2500 BC. Copper with head in gold and lapis lazuli. 4 × 3 cm. Light curly coat on either side of neck, short beard.

Ram and Mule with Two-Wheeled Cart, Babylonian, 2000 BC. Bronze.

Amphora, Phoenician, 5th c BC. Blue and white. Small size.

Vase, Eastern Mediterranean Basin, 6th-4th c BC. Dark green and yellow glass. H 12 cm.

Embalming Vessel, Asia Minor, 2nd c BC. Bronze with dark green to black patina. H 13.5 cm, base diam 55 mm.

Vessel Stopper, Near East, 300-100 BC. Black steatite. H 3 cm. Shaped like a seated lion.

Amulet of a Two-Headed Monster, Luristan, early 1st c BC. Bronze. H 6 cm.

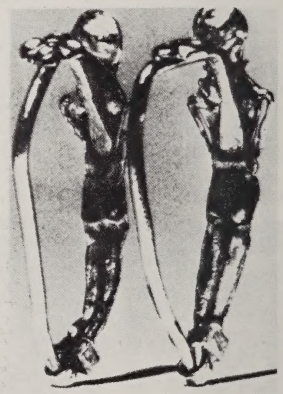
Stag with Large Antlers, Amlash, early 1st c BC. Bronze.

Ram, Amlash. Bronze. 2.8 4.7 cm.

*Illustrated

565 *Near Eastern* Bull Calf.

565 *Greek* Bull.



565 *Greek* Earring.

565 *Etruscan* Lion.

Greek

Reclining Ram, Southern Italian, 6th c BC. Amber.

*Bull, Magna Graecia, 5th c BC. Terracotta. 12 × 19.5 cm.

Dog Howling at the Moon, Mesaponte, 5th c BC. Bronze.

Ear Pendants (pair), 4th c BC. Boat-shaped with chased filigree ornamentation.

Negro's Head, eastern Mediterranean Basin, Hellenistic. Glass.

*Earring, late Hellenistic-early Roman Period. Gold. L 32 mm.

Ear Pendants (pair), Southern Italian, late Hellinistic-early Imperial Period. Gold and ceramic. Colored center of the glass mountings of the rosettes is missing, two very small glass-filled amphoras with square bases are suspended from the rosettes.

Etruscan

*Lion, 6th c BC. silver. 9.3 × 3.8 cm.

Rings (two), mid-6th c BC. Silver. One has a china scarab.

Scarab, mid-6th c BC. China.

Statuette of a Votary, 5th-4th c BC. Bronze.

Stylized Statuette of a Woman, Central Italian, 5th-4th c BC. H 6 cm.

Statuette of Heracles, Umbrian, 4th c BC. Bronze.

Statuette of a Woman Bearing an Offering, 4th c BC. Bronze.

Statuette of Apollo, 3rd-2nd c BC. Bronze.

*Statuette of Heracles, 3rd-2nd c BC. Bronze with blue and green patina.. H 8 cm.

Statuette of a Young Man, 3rd-2nd c BC. Bronze.

*Statuette of Heracles, late Hellenistic Period. Bronze with blue and green patina. H 8 cm. Brandishing a club in his right hand, a lion skin over his left arm.

Roman

*Pourer from a Vessel, early Empire Period. H 5 cm. Shaped like a satyr's head.

Statuette of Mercury, 1st-2nd c AD. Bronze. H 7.8 cm.

Vessel in the shape of a Bust of Minerva, 2nd c AD. Bronze. H 10 cm.

565 *Etruscan* Heracles.

565 *Etruscan* Heracles.

565 *Roman* Pourer from a Vessel.

*Ornament of a Bust of Heracles, 2nd-3rd c AD. Bronze with green and brown patina. H 7 cm. Hollow back, glass eyes.

Statuette of a Helmeted Warrior, Gallo Roman. H 9.5 cm.

*Ring. Gold.

Ring. Gold with a cameo of a large bird of prey on a four-legged animal.

Statuette of the Goddess Minerva. Bronze.

Statuette of a God with a Sword in his Right Hand. H 12 cm.

Byzantine

Ring, 6th-8th c AD. Gold.

83.203.50. Ascona, Switzerland. 7 Aug 81.

565 *Roman* Ornament of a Bust of Heracles.

565 *Roman* Ring.

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Egyptian

566 New Kingdom, 19th Dynasty. Shawabty of Pharoah Siptah, 1209-1200 BC. Alabaster. H 21 cm. Prov: Tomb of Siptah, Valley of the Kings, Theodore Davis Expedition, 1912. Facial features are lightly highlighted in brown. Hieroglyphs also in brown. In lower center of hieroglyphic inscription is a royal cartouche. *83.233. Princeton, NJ. 28 May 83.

567 Shawabty (two), ca 600 BC. Faience. H 17 cm. Hieroglyphic inscriptions on front and back. Prov: Allard Pierson Museum, Amsterdam. *82.460.1-2. Amsterdam, The Netherlands. 8 May 82.

Greek

568 Southern Italy. Antefix-Head of Medusa, ca 400 BC. Terracotta. Diam 21 cm. Prov: Allard Pierson Museum, Amsterdam. *82.460.3. Amsterdam, The Netherlands. 8 May 82.

Etruscan

569 Heracles, 2nd c BC. Cast bronze. H 11 cm. *83.201. Viterbo, Italy. Before Aug 82.

Pre-Columbian

570 CHAVIN (Peru). Stirrup Vessel. Grey ceramic. Approx h 22.9 cm. *83.136.1. New York, NY. 7 Apr 83.

571 MOCHICA (Peru). Tower. Bone with turquoise and mother-of-pearl inlay. H 15.2 cm. Decorated with erotic scenes. *83.136.2. New York, NY. 7 Apr 83.

572 MOCHICA (Peru). Trumpet. Bone with turquoise and mother-of-pearl inlay. L 22.9 cm. Carved with a 360° loop in the middle. *83.136.3. New York, NY. 7 Apr 83.

573 NAYARIT (Western Mexico). Funerary Figure. Red clay painted dark brown. Seated female figure holding a pot on her right shoulder, her left hand on her hip. *83.164.9. New York, NY. 6 Apr 83.

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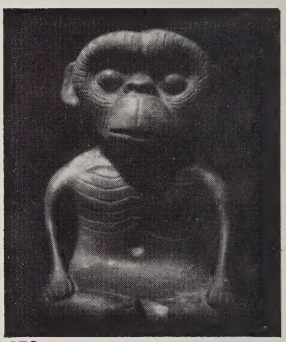

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Ethnographic Objects

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African

574 BAROTSE (Western Zambia). Headrest. Hard wood with shiny black patina. Approx h 15.2 cm. In the form of a standing rhinoceros with the neck holder on his back. *83.164.7. New York, NY. 6 Apr 83.

575 CHOKWE (Angola). Chair. Hard wood. Approx h 33 cm. Representation of a chief or cihongo mask on the back. Several rows of brass studs all around the seat and two sides of the back. *83.164.4. New York, NY. 6 Apr 83.

576 CHOKWE (Angola). Cihongo Mask. Fine grained hard wood with red-brown patina. Approx h 25.4 cm. Disk-shaped chin and hairline have black patina. Lingelyengelye scarification on the forehead and assymetrical scarifications on the cheeks. Brown fur hair dress and collar. *83.164.3. New York, NY. 6 Apr 83.

577 CHOKWE (Angola). Cup, 19th c. Hard wood with dark brown patina. Approx h 10.2 cm. Handle in the form of a female figure. Surface of cup covered with geometrical carving. *83.164.5. New York, NY. 6 Apr 83.

578 CHOKWE (Angola). Pwo Figure. Hard wood with dark brown patina. Approx h 30.5 cm. Standing female figure with her hands at her sides, elbows back. *83.164.6. New York, NY. 6 Apr 83.

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579 CHOKWE (Angola). Pwo Mask. Hard wood with reddish patina. Approx h 20.3 cm. Cingelyengelye scarifications on the forehead and assymetrical scarifications on the cheeks. "Coffee bean" eyes in broad eye sockets. Straw and strings hair-dress and knitted string collar. *83.164.1. New York, NY. 6 Apr 83.

580 CHOKWE (Angola). Pwo Mask. Fine grained hard wood with red-brown patina. Approx h 21.6 cm. Cingelyengelye scarification on the forehead and dot scarifications on the cheeks, relatively narrow in appearance. Typical dance mask with "banana" knitted staw and strings hair dress extending from one ear to the other. *83.164.2. New York, NY. 6 Apr 83.

581 LUBA (Zaire). Hemba Figure. Hard wood with black patina. Approx h 33 cm. Standing female fertility holding her breast. Scarification on stomach, typical hemba face and cross design on the back of the head. 83.164.8. New York, NY. 6 Apr 83.

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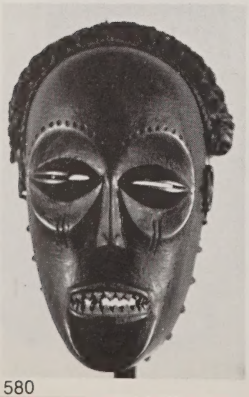

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Indian

582 Bedposts (three), late 18th c. Silver. Approx h 304.8 cm. Carved decorative objects, figures, and bells, suspended from the ceiling in a chain. *83.197.1-3. Cold Spring Harbor, NY. 8 May 83.

Japanese

583 Celadon Teapot, 18th c. Imari ware. H 15.2-20 cm. Bamboo sprout shape. *82.107.4. New York, NY. 15 Dec 81.

584 ROKUBEI. Sake Cup Washing Bowl, 19th c. H 15.2 cm. Signed: Rokubei. Grey glaze with red and white overglaze. 82.107.45. New York, NY. 15 Dec 81.

585 Teapot or Sake pot, early 19th c. Ceramic with a bamboo handle. H 15.2 cm; diam 17.8 cm. The spout is in the shape of a fox head and its tail curls around the body of the vessel. *82.107.34. New York, NY. 15 Dec 81.

586 BUNRYUSAI, Kagikawa. Inro Medicine Box, 19th c. Lacquer. 7.6 × 5.1 × 3.8 cm. Signed: Bunryusai. Depicts three frolicking horses and has a netsuke horse toggle. *82.107.9. New York, NY. 15 Dec 81.

587 Crane, late 18th c. Natural form burl. H 76.2 cm. *82.107.11. New York, NY. 15 Dec 81.

588 Horse, early 18th c. Wood. 23 × 12.7 cm. On a white pine base which supports its broken hind legs. *82.107.33. New York, NY. 15 Dec 81.

589 Guardian Head Mask, late 18th c. Wood. H 12.7 cm. *82.107.32. New York, NY. 15 Dec 81.

590 Reclining Bull, 17th c. Wood. L 19.1 cm. *82.107.31. New York, NY. 15 Dec 81.

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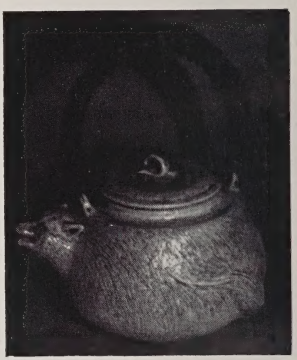

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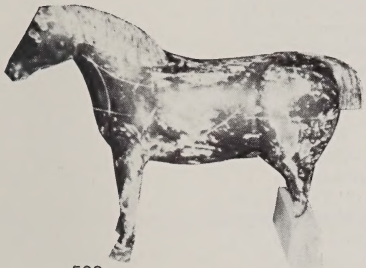
Miscellaneous



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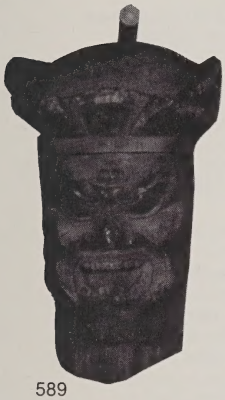

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Coins

591 Spanish. Eight-Reales Coins (twenty). Silver. Ten coins dated 1734, 1736, 1737, 1740, 1741, 1743, 1744, 1745 (two), 1746. Assayers mark: M above F. Mint mark: M (Mexico). Obverse legend: Philip. V.D.G. Hispan. Et. Ind. Rex. Two coins dated 1747, 1748. Assayers mark: M above F. Mint mark: M (Mexico). Obverse legend: Ferdnd. IV. D.G. Hispan. Et. Ind. Rex. Two coins dated 1757, 1758. Assayers mark: M above M. Mint mark: M (Mexico). Obverse legend: Ferdnd. VI. D.G. Hispan. Et. Ind. Rex. Two coins dated 1760. Assayers mark: M above M. Mint mark: M (Mexico). Obverse legend: Carolus. III. D.G. Hispan. Et. Ind. Rex. One coin dated 1766. Assayers mark: J above M. Mint mark: LM (Lima). Obverse legend: Carolus. III. D.G. Hispan. Et. Ind. Rex. Three coins dated 1763, 1764, 1769. Assayers mark: M above F. Mint mark: M (Mexico). Obverse legend: Carolus. III. D.G. Hispan. Et. Ind. Rex. *83.196.1-20. Newburgh, NY. 12 May 83. *Reward.*

Musical Instruments

592 RUGER, Francisco (Cremona). Violin, 1694. Fine-grained spruce with the back divided in two pieces. On the back a blemish cut from curly maple in the form of a small figure slants downward in both parts from left to right. Ribs of distinctly marked curly maple. Scroll is maple. 83.173. New York, NY. 3 Mar 83.

591 Obverse

591 Reverse

591 Obverse

591 Reverse

591 Obverse

591 Reverse

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